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mate management. Her execution is clear and rapid, and possesses much bravura, while her trillo is neat and close, and articulated with a rapidity and sustained with an equality which make it wonderfully effective. She has all the qualities necessary for a successful concert singer, and would no doubt make her mark upon the stage.

Mr. Jehin Prume has fine qualities as a violinist; he has a full, rich, firm tone; his execution is certain, rapid and accurate, and he evidences both passion and expression. It is a pity that he has not corrected that bad habit of swaying to and fro, and marking his points of emphasis with both arms. This habit has become so exaggerated that it would hardly surprise us to see him at some moment of intense feeling, twist himself out of his boots. Carl Formes sang with his usual spirit, but he sang terribly flat at times.

There could not be a worse place for a concert than the large room of Cooper Institute. The sound dodges from pillar to pillar; is out up and broken, so that both voices and singers are heard at every disadvantage.

MR. AND MRS. HOWARD PAUL AT IRVING HALL.

Mr. and Mrs. Howard Paul commenced a series of their peculiar and popular entertainments at Irving Hall on Monday evening. These artists have won a brilliant reputation in England, where the entertainments they are now to present to the American public achieved a widespread popularity, being given hundreds of consecutive nights to crowded audiences. Their entertainments are both musical and dramatic, and their talents are warmly eulogized by the English press.

CARL ANSCHUTZ'S SUNDAY CONCERTS.

This very intelligent and zealous master of music in all its branches, finding some leisure from the arduous duties imposed on him by supervision of his Musical Institute, which flourishes under his fostering care like a green bay tree, and direction of the Arion Society's musical progress, now proposes for public honor and patronage a series of Sunday Evening Concerts at Germania Hall. These concerts are to be conducted on the same grand scale as German Opera was under his very able direction. His orchestra will consist of forty-three well selected, competent musicians—when he selects an orchestra their ability is unquestionable—the chorus will be large, disciplined and efficient, and his vocal soloists of a high professional grade.

Sunday evening concerts have become an institution here, in New York, this season, and so powerful an inclination to attend them exercises the public mind that even three can be

liberally patronized. Those given under Mr. Anschutz's control cannot fail of receiving due attention from a public so thoroughly possessed as ours is with that conductor's signal ability in management of grand orchestras and shaping out a singers duty and practice.

THE BATEMAN CONCERTS IN BOSTON.

These brilliant concerts commenced in Boston on Wednesday evening, Sept. 26, and although a tremendous storm was raging, the Music Hall was brilliantly attended. The musical critics of Boston are not surprisingly brilliant; they have not a great deal to say, but they graciously accept the unquestionable excellence of Mme. Parepa, who, it seems, is in superb voice, and sings with her accustomed grace, purity and brilliancy. The new artists, Signor Ferranti, buffo, and Signor Fortuna, tenor, were very warmly received and cordially admired, the former especially. Mr. J. L. Hatton is also favorably mentioned.

There are two or three very fair piano-players in Boston, who possibly fill up the measure of their critics' satisfaction. In dealing with Mr. S. B. Mills they encountered an artist of far higher grade, and, if we may judge of the tone of the articles, a decided prejudice was entertained against him. They write of him as they would write of one of their own ordinary players, and put him on the back with a patronizing air. We know here, where good pianists are as plenty as blackberries, that Mr. Mills has but few superiors in the world. His executive powers are immense, his technique superb, and he is a conscientious, intelligent, and brilliant performer of the great works of all the renowned masters. His position is assured, and will certainly be recognized in every place where local jealousies and personal prejudice do not interfere. Mr. Carl Rosa is very strongly eulogized.

Mme. Parepa will not appear in New York until the close of October, when the Bateman company will inaugurate Steinway's New Concert Hall, which will be completed by that time.

Camille Urso, the celebrated violinist, has returned here from Europe, and we may hope to witness some of her admirable performances in our concert halls during the coming season.

Boston journals say their pet orchestra was in better tune at Bateman's second concert than at the first, and Fortuna was more fortunate in winning the public ear.

It was also remarked there as one good result from Brignoli's tour in Europe that he showed ample deference to public demands for repetition of songs which pleased them, and in one instance actually came out twice with gracious acquiescence to their requests for repeats of a song.

MR. AND MRS. HOWARD PAUL's Musical, Comic and Characteristic Entertainment draws well at Irving Hall. Their dramatic sketches and songs being spiced agreeably with clever delineation of fancy models taken from human specimens, and their introduced songs having the joint attraction of good voices united to skilful use of them for intended object.

Mrs. Howard Paul's qualifications for buffo or more artistic song, and near attainment of vocal and personal semblance to a living vocalist, are extraordinary in all respects. Her most complete specimen of this last named talent is to be found in her imitation of that very celebrated vocalist, Sims Reeves.

Those who have only heard or read of that celebrity are impressed with the *vraisemblance* of her presentment, both in personal appearance, manner and vocal peculiarities, their ideal of such a person and use of a remarkably sweet, flexible tenor being confirmed in lineament and trail of vocalization. Those who know him well, personally and professionally, speak in decided terms of the faithful portraiture which she works out from nature.

Mr. James Wehli has returned to this city after a brief absence in Europe. He has brought with him several new and brilliant compositions. His new fantasia of themes from "Un Ballo in Maschera" is the most brilliant and effective piece he has yet produced, abounding in difficulties which he alone can master, and which he masters in a way that robs them of all appearance of difficulty. Mr. Wehli will start immediately on an extended musical tour, assisted by efficient artists; but it is probable that he will give one grand concert previous to his departure.

Signor Lorini is organizing an Italian Opera Company to give a series of representations in Costa Rica, of which the beautiful and talented American vocalist, Mme. Varian Hoffman, has been offered the position of prima donna. This lady was announced and reannounced to appear at the Theatre Francais, but cabals, jealousies and managerial subterfuges caused such constant postponements that she was compelled to withdraw her name. American artists have a hard destiny to struggle against in America, and especially in New York.

George F. Bristow's opera, "Rip Van Winkle," will not be produced until Mr. Maretzek takes possession of the new Academy of Music, when it will be given with all the advantages of a fine cast, new scenery, dresses; &c. Mr. G. F. Bristow has just completed his new oratorio "Daniel," on which he has been at work for two years. We have heard many of the numbers, and from them we hold a high opinion of the work. It is written in a free style, and abounds in sterling beauties. The solos have an unusual breadth of character,

and the concerted music is grand and massive in its musicianly treatment. Its production will place Mr. Bristow among the first of oratorio writers. The Handel and Haydn Society of Boston should take it in hand.

A series of entertainments called Parlor Operas will commence in Boston early in November. The company will consist of Miss Fanny Riddell, Mr. Whitney, Mr. Rudolphsen, and Dr. Guilmetto. The first opera will be "Don Pasquale," and will be given in the Boston Museum Hall, with scenery and costumes.

The company now performing under the direction of Miss Caroline Richings, in Philadelphia, is pronounced to be the most complete English Opera company that has been brought together for years. They will probably visit New York in the Spring.

THEO. THOMAS' SYMPHONY SOIREEs.

THIRD SEASON, 1866-67.

The following is the Prospectus issued by Mr. Theodore Thomas for the ensuing season:

In entering upon the Third Season of the Symphony Soirées, Mr. Thomas begs to express his sense of the encouragement already extended to this enterprise, and to solicit its further continuance.

The liberal public support awarded to this novel undertaking from its beginning (December 3, 1864,) to the end of the second series (March 24, 1866) may, it is believed, be accepted as a verdict of unqualified approval.

The success following what was at the outset regarded as an experiment attended with considerable risk, has been such that the Director feels confident that the time has now come for a further development of his original plan, namely, the Combination of Grand Orchestra and Chorus.

No well directed effort has yet been made to accomplish the union of the vocal and instrumental forces necessary to success in this important and almost unlimited branch of Art. We have had and still have well trained Choral Societies and Orchestras, but owing partly to local relations, and partly to the great cost of an Orchestra, a union of these forces has seldom or never been effected. Until this result shall have been permanently secured we have no right to claim for New York an advanced position with regard to Music, nor can we hope to interest the people generally and develop properly their natural taste for the Art.

With us, a Symphony or other Orchestral work performed by a sufficiently numerous and thoroughly competent body of Instrumentalists has been, until quite recently, a great luxury. Thanks to the Philharmonic Society, now in its twenty-fifth season, and the only mutual organization of the kind on this side of the water, the cultivated European, whose influence and support in Art matters should not be underrated, has been enabled to gratify his natural taste and keep a tolerably even pace with the times, while the American amateur has enjoyed facilities for becoming acquainted with the great masters and securing to

his innate love of Music, a healthy, intellectual tone. Owing to this Society the public demand for concerts at which a Symphony might be heard increased to an extent that led the Director to inaugurate the Symphony Soirées.

Having doubled the number of our established Orchestral Concerts, we are now able to do justice to all Composers, the New as well as the Old Masters, which was clearly impossible in an annual of five Soirées.

The next step necessary has been pointed out, and Mr. Thomas would entreat every lover of good music, who may possess voice and sufficient musical knowledge to join some well established Choral Society, and also to influence others to do the same, as the surest means for accomplishing the desired end.

In conclusion, the Director is happy to state that in the second Concert of the coming series, "The Choral Symphony of Beethoven," will be performed with the assistance of that well-known and efficient Choral Society "the Mendelssohn Union," under the direction of Mr. Wm. Berge.

It will depend greatly upon the public whether similar performances can be regularly given, for the purpose of rendering them familiar with the works of BACH and HANDEL as they already are with those of MOZART and BEETHOVEN.

Rates of Subscription: for a single Subscription to the five Concerts, \$6.00; for a Family Ticket, admitting three, \$15.00.

The novelties presented this year, and of which one or more will be given in each Soirée, are to be selected from the following works:

Symphony, "Columbus," Op. 31, Abert; Two Episodes from Lenau's Faust—1. "Der nächtliche Zug." 2. "Der Tanz in der Dorfschenke," (Mephisto Waltz), Liszt; Suite, C, Op. 101, Raff; Suite in Canon Form, Op. 10, Grimm; Vorspiel, "Die Meistersinger von Nürnberg," Wagner; Parts from the Missa Solemnis, Op. 123, Beethoven, for solo quartet, solo violin, chorus, orchestra and organ.

The following standard works will also be performed:

Choral Symphony, D minor, Op. 125, Beethoven; Symphony Ersica, Op. 55, Beethoven; Symphony C, Jupiter, Mozart; Symphony C, Schubert; Symphony D, minor, Op. 120, Schumann; Overture C, Op. 115, Beethoven; Concerto, for Piano, G, Op. 58, Beethoven.

M. Thomas will, as heretofore, be assisted by some of the most eminent artists, resident in, or periodically visiting the Metropolis.

The orchestra has been enlarged, and will number from seventy to eighty pieces, according to the works to be performed, embracing all the available first class Instrumentalists.

NEW YORK THEATRE.—ENGLISH OPERA.

Mr. Eichberg's celebrated opera "The Doctor of Alcantara," was presented at this house on Wednesday last, under his personal supervision and orchestral conduct.

Slight changes have been made by him in the score to improve concerted pieces and give "Carlos" better opportunity to prove himself a first tenor. There was a large and critical audience present at this inauguration of English Opera, in

a saloon admirably calculated to develop good effects from the music and its performance, while it also gives the public fair chance for intelligible hearing of its dialogue and nice points of humor or queer conceits.

The cast for that occasion was good in general, the acting, conversation and stage movement excellent, and so far as changeable weather allowed voices fair play, their music had good treatment, while the accompaniments were given with nice appreciation of that all important duty. Mrs. Mozart as Lucrezia, confirmed that credit she acquired in 14th St. in dealing with the Doctor's wife and master. All she had to do was done neatly, and in clever fashion.

Mrs. Gomersal won all suffrages in a role before deemed Miss Riching's exclusive property. Her winning appearance, lithe movement, graceful action, combined, with free, true vocalization, to make her performance a charm for all present.

Miss Norton has a good voice, fair culture, and clear appreciation of her music, but she obviously lacked confidence, and embarrassment, natural to a novice, deprived her of that recognition by the public to which she is, no doubt, justly entitled.

Mr. Mark Smith made an excellent "Doctor," his impersonation being marked with quaint, eccentric touches of humor and drollery, yet unblemished with coarseness or approach to vulgarity. His voice told well in concerted music, and his debut in opera resulted in a positive success.

Mr. Farley enacted "Carlos" well; but from his serenade to his last bit of singing he failed to get the style for his music, and his voice speedily betrayed ill effects from a severe cold and forcing to sing loud when he should have been light, gracious and sentimental.

Mr. Weinlich did not approach, either in make up, in voice or just effects from its use, within a long distance, the first "Don Pomposo" known to New York, and he also forced his voice to make a sensation until it choked up a la Susini.

Dr. Balthazar had a creditable representative in Mr. Gomersal, except that he could not make one note even in traversie.

The parties gave their concerted bit well enough to get a recall to repeat it, and the small chorus proved very efficient in the ensembles.

For a first trial in a new style of performance by a dramatic company, this may be considered a positive success, and the company set down as sure to make a pleasant home for English Opera in New York.

THE "WEBER" PIANOFORTE.

We quote the following notice of these fine pianos from the New York Independent of July 12, 1866:

"The 'Weber' Piano-fortes have obtained so high a reputation in the musical world, that most all our first artists unite in calling them the best Pianos of the present day, a fact which is fully proved by their being selected in preference to all others by the Conservatory of New York. They are most elegant instruments, having a pure, sweet tone, full of brilliancy and fire; immense power, and, being made with a view to durability and standing in tone, they have become the favorite instruments of the art-loving public."

We have before given our opinion of the Weber